BLOCKPRINTBLOCKP

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# LETTERS

Dear Blockprint,

I sincerely dislike the thought of being the only one in the school who sends in a letter that says that it doesn't like your newspaper in its present state, but unless I do I will never be able to get sleep again.

Now as to several of my dislikes. Gerry Delmonte. Fire him. He is the one thing that stops me cold. I cannot get through the paper after I get to his Vocabulary Lesson of the Week Column. If you would place it on the last page I would know not to look there and might be able to go on without disgust, at least until I get to the nice mysticism of the horoscope. May I suggest that the horoscope include a prediction on the date of the next big bust or advise all Cancers to wear red socks on the 18th, Scorpios not to wear underwear on the 29th, ad nauseum.

And, oh yes, Miss Chickenhearts. Go ahead and use Lonleyhearts, after all Nathaniel West is dead and wouldn't sue, and I sincerely doubt that anyone who was connected with him would waste their time on your rag.

If these changes cannot be realized because you need writers I will gladly write for you if you effect the changes suggested. This may be a dangerous thing since there are those here who don't think too good a job is being done editorially.

I have one more suggestion. Would you please include the number of rapes for the week in Providence in your forth coming issues? I like to fanticize over statistics.

I trust that these matters will be attended to in the near future.

Sincerely yours,
Charles C. Leonard 111
class of God only knows when

Dear Blockprint,

The intense personal feeling with which Blockprint has chosen to attack the unionisation of the faculty, (an innocent defenseless proposal at that) makes me wonder if the editors are even aware of what they are writing about. That the faculty choses to hide their procedings from you, and can we wonder why they might, seems little reason for an attack supported only by paranoid supposition and positively lurid cartooning, all based apparently on hurt feelings from being left out. Your article — why could you not have only read it first — states things much better. One can easily suppose several valid reasons for all the secrecy, and so excuse it. Which leaves little else said. If such editorial stands and the tediously loathesome little chicken hearts — does anyone really read it? (Next issue we'll see twelve letters, equally unoriginal, saying yes, we do, signed by the authors friends) — are what Blockprint is all about, please cancel my subscription. I don't know how you found my box number in the first place.

Steven Lindblom
('71 Arch.)

Blockprint:

It is obvious that the TAB show Friday night fell way below the expectations of anyone who is an upperclassman. Not only did I not recognize anyone up on the stage tonight, but it simply was not a TAB show. The audience, at least, was typical, and the best part of the show, both in appearance and conduct (which was justifiable, no matter what you did). Of course I felt sorry for Frank Silvano, but I also felt sorry for us, the audience of RISD, who had to wait through the performance. I should hope this will remain an example to future TAB shows for RISD students to pull out their talent and get with it instead of calling in from the outside. The TAB show is (was?) RISD, and only RISD.

Philip Copp

# WHERE GOETH OUR FACULTY?

At the February 14 meeting for the faculty, where three guest speakers spoke on teachers' unions, much of the mystery associated with the possibilities of such organizing was eliminated. One of the speakers, Dr. Donald Averill, president of the Rhode Island College Federation of Teachers, pointed out the fact that the word "association" seems to cause much less disturbance than the word "union," when, in fact the two can be interchangeable. As he stated to our faculty that evening, "The test of . . . an organization lies in its activities and in its power, not in the label attached to the organization." The word union in connection with a university faculty, and the AFL-CIO, in particular, frightens people. Dr. James Ingraham, president of the Bryant Federation of Teachers, AFL-CIO, cleared up some of the mystery involved.

"I thought we'd have people like George Meaney and Jimmy Hoffa coming in, taking over the campus and dominating it. I might say that that sort of thing did not occur and will not occur. We are never told what to do. Our organization is autonomous, it is exactly like any college senate, faculty senate, or faculty council. The difference is that we have independent authority because the AFL-CIO is behind us. The administration runs the plant, but we are no longer treated as employees of the administration. We are professional people associated with them by contract. Ninety per cent of the people on our faculty are members of the organization. We have been recognized by the college as the bargaining agent."

"We had no precedent to work on. We just tried to visualize the situation, visualize what it means to be professional, and then set up an organization structured so that we could have our own authority."

Some of the problems which the Bryant faculty were trying to cope with when they organized are relevant to those which some of our faculty expressed in talking to me. As Dr. Ingraham said in his speech, the administrations "were very lenient, they were very good about it, but we were always in the position of children. If we wanted a raise, it was like going to Daddy and asking for an allowance increase. . . . We got the picture that they were running the company — we were the production workers, the students were the customers."

As at RISD, the salaries "were all mixed up." There was no set salary scale.

Dr. Israel Kruger, president of the N. Y. State Federation of Teachers, explains the intention of his organization, the largest local of the AFT.

"We want to restore the full authority of faculty councils, and the faculty senates in the area of curriculum, . . . and collective bargaining, far from taking away the powers of the faculty, really provides a shield of the grievance procedure protection that will enable [a faculty member] to stand up and say what's on his mind without worrying about whether or not he might antagonize an administrator, and thus not get a promotion or tenure. We're really after a sense of dignity and the role that an employed professional should play. And the fact that you are employed professionals should make you do what other people, journalists, newspaper reporters, musicians, doctors and engineers who are employed have done for a long time. Collective bargaining has always enhanced professional working conditions."

As to the success of such an organization, Dr. Ingraham's response was clear.

"Now, suddenly we were respected. We got all of the salaries out and tried to make some sense, so that the man who was a professor would be paid as a professor." The faculty at Bryant succeeded. They attained a tenture policy and a set system of rank and promotion. Their faculty committee establishes "criterion responsible for the college and make promotion themselves."

As to the specific goals of our faculty here at RISD, they are not yet established. Each faculty member has his own ideas, and they are all based on individual opinions. The general desires are the same as those which I have already quoted.

At the faculty meeting on February 21, the four persons elected to investigate the possibilities in mind, had four topics for their queries. They were 1) salaries and a salary scale, 2) the relationship between the museum and the school, 3) the formation and restructuring of a faculty government, and 4) the manner of obtaining faculty representation for the election of a new president of the college.

There are those, of course, who think that the faculty can reach its end within the limits of the institution, that there is no need for unionization. I have witnessed an amazing amount of chaos and complete disorganization on the part of much of the faculty. It seems quite feasible that the faculty could be capable of reorganizing sufficiently just within its own present structure and faculty government. Perhaps not. Perhaps the need for organization goes beyond their own inner structure. In any case, the faculty is not rushing into something they may not need. There is one possible danger which could result if they did so, and that is the creation of factions within the school structure as a whole, and worse, among the faculty themselves. Someone, administrator or teacher, may not like what is happening to our faculty, were it to unionize without need, and that means hard feelings, enough of which we already have.

Mari Shields

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# "GET THAT THING RIGHT OUTA HERE"

"WPRO — does — it — AGAIN — with — the Young — R-r-r-RAScalzzz-zz!" "Tell you a story, may seem hard to believe in, kind of deceivin' " . . . — Teased hair black-leather coats Hung-up pants slung low on hips padded with babyfat, $5.95 Italian sweaters and Zayre's discount fake-leather shoes mingling with the mix-a-match Vernon Court set: tricky-little-tops-with-skirts-to-match, looking like Jersey teenagers trying to be hip on a weekend in NYC, instamatic cameras and pieces of crumpled paper. They're all here sell-out strong: Pawtucket, Cranston, Warwick, Federal Hill. "Life will be ecstasy, you and me endlessly, Groovin,' " at the R. I. Auditorium: popcorn and sweat-socks. "It's a Wonderful, it's Wonderful!" "Ah they heah yet? Uy've gutuh seat in thuh thiud row."

A door off one of the mouldering chilly corridors gives off an eerie rectangle of light. Inside are four strange people, fidgeting amidst strewn coats, wooden folding-chairs, bench-lined walls and coat-pegs. Cold-coffee-in-paper-cups - take - out - Kellyburgers - toilets - with - out - doors - airline - flight - bags - triX -film. They are in formal dress: black-and-white designs against a vomit-grey backdrop. More people enter. "Is it Herschkowitch, or Herskovitz?" "Did you SEE the moustache on Vic Armen? Fantastic!" "Can I borrow your comb a second?" One of the escorts of the two Velvet Girls pokes his head outside the door, then hastilly retreats. He turns and gives a befuddled grin: "Those teenyboppers out there are aMAYzing! Isn't that aMAYzing? It must be the ruffles on this shirt." Next door, the Tangerine Zoo are tuning up. Their outfits dazzle the imagination: candy-colored - tunic - ice - cream - cones - with - gold - and - silver - sprinkles. They have to back up the Rascals and are very nervous. One of the group members is so incapacitated that someone had to button him into his tunic. "Hey, LOOK, you guys: WE'VE got the good sound system. You guys'll blow the Rascals right out of the auditorium, man, I mean, right out of the goddamn STATE!" In the corridor, hundreds of those black-magic-marker-eyed chickadees are getting restless and demand to see the Rascals, who aren't even here yet. Inside, one of the Velvet Girls has punched her way through another door: her fist right THROUGH the thing, making a foot-square hole, wood-splinters flying: "I had to go! What do you want? The door got jammed. I couldn't wait any longer-kind-of-thing!" She pries open the door and wanders on into the bathroom. The atmosphere heightens as Sid Bernstein, the Rascals' manager arrives, followed by the group's assistant, Kermit Smith, and proceeds to wander around the room dispensing a 300 lb. Santa Claus kind of cheer: "Ho-Ho-Ho! Two cheese blintzes, please!" A brief lull, then: ZOOOOM! ! ! They're HERE! BAM! Goes the door. GENE-FELIX-DINO-EDDIE. Bewildered. Another walk-in-closet-of-a-dressing-room provided as an afterthought by the managment. They carry airline flight-bags. They've just emerged from the car, so of course they need airline flight-bags. The black-and-white group is sprawled out on benches on either side of the door, feet stuck out into the middle of the floor for everyone to trip over, cigarettes dangling from mouths. Under the voluminous skirts of the two Velvet girls sit two brownpaper bags filled with stuffed clams and apple tarts. "He-ey! Look who's here!" "Hiya baby, howya DOin?" "Tell me, did you make those outfits yourselves, or what?" "Hey listen: You keep on lookin' like THAT, and you're gonna be in aLOTTA trouble!" "Sad? She's HAPPY now. You should SEE the mug on her when she's sad — you should see the MUG on her!" "Hey, what does TAB mean? I mean, is it some kind of drug? TAB — LSD? What is it?" "Yeah, she's my sister. Twice removed. Plays drums, too. She gets her art talent from me. Yeah."

Pressed outfits in polyethylene bags and old clothes wire in a blizzard appear around the room. "Whaddya mean: 'which tunic fits'? They ALL fit, doll." Dick, the Rascals' self-appointed hired-fist runs around-and-around-and-around the room working himself into a rit of fealous jage by smashing doors and stomping on paper-cups: "Gr-r-r-mphhh! Nyu-u-u-mphhh!" The talk becomes garbled: "So he says to me . . . " "Can I borrow your comb a second?" "Yeah. He's moving to Connecticut to become a gentleman farmer . . . " "I'm surprised he has any teeth left . . ."

*(Continued on page 7)*

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# FACULTY MEETING QUESTIONS, ANSWERS, AND OPINIONS

On January 17, 1968, the Faculty met to hear the Chairman of the Board of Trustees, Bayard Ewing. Mr. Ewing had been invited to the faculty meeting after the previous faculty meeting, where serious doubts about operations at RISD were raised by Mr. Binks and Mr. Reid.

"Mr. Ewing expressed his thanks to the faculty for affording him the opportunity to discuss the future plans of the college. He stated that the aim of the Rhode Island School of Design is and will remain to be a college offering quality education through the experience of the visual arts. In order to retain this atmosphere, he continued, the school must have a strong administration, an intelligent faculty, adequate facilities, and a first-class curriculum. The trustees of the college, Mr. Ewing stated, look to the faculty for guidance in formulating plans for the school."

"Mr. Ewing announced that a committee has been formed to find a successor to President Bush-Brown and further stated that there would be an informal meeting the following Friday afternoon to firm up the organization of that committee."

"Mr. Ewing further stated that the most important single factor concerning the college is the faculty. The subject of faculty salaries is of prime importance. He added that the college must look to additional funds for assistance. He suggested that one source of income, the area of annual giving, must be further developed to include more gifts from alumni, corporations, friends and foundations. A plan to establish a giving program to the Museum of Art is now being considered."

After dwelling on other aspects of RISD such as use of the newly acquired ICI Building:

"Mr. Ewing closed his remarks in stating that the plans for the future of the college were to move rapidly and firmly ahead in an effort to select and engage a new president and to keep the school at the same level of quality as it has maintained in the past."

"Mr. Robert Jungles asked whether faculty increases would have to depend on increases in annual giving. Mr. Ewing replied that this would depend on the best efforts of the trustees in developing a many-pronged plan of action toward better faculty salaries."

"Mr. Baruch Kirschenbaum stated that the faculty has put in a program of recommended faculty salaries which they hope would be reached by 1970, and asked Mr. Ewing for his estimate of the probability of gaining acceptance of the schedule and the possibilities of reaching the levels desired. Mr. Ewing replied that it was still a bit too early to look beyond the 1970 date, but was very hopeful that the improved faculty salary problem would be met."

"In reply to Mr. Jungle's question in regard to sending a traveling exhibition throughout the community, Mr. Ewing remarked that this idea does not always work and better results can be gained by having the people visit the school."

"In answer to Mr. Massey's question pertaining to the percentage of trustees involved in the arts, President Bush-Brown replied that less than 10% were engaged in the arts. He also mentioned that about 35% represented areas outside the community."

"Mr. Fowle remarked that seeing the work of the students constantly would be the only way the community would realize what the fruits of the college were, and felt that this was one of the more important problems to be solved."

Being no further business, the meeting was adjourned.

Two things. First, there is a need for student exhibition space here; PERMANENT exhibition space. With the exception of the sporadic presentation exhibitions, shows of RISD student work are either exceedingly rare, or poorly publicized and not available to the public. This, however, brings up a more serious question, and that is Rhode Island School of Design and the teachers are currently DESIGNERS along with their role as teachers. There comes a time when a designer must lay his reputation on the line and state: "This is What I Have Designed" for RISD to gain popular support (and monetary support). The public must be able to see what the faculty does. So RISD is nationally known and some of its faculty are famous — what evidence does the public see of this? The haphazard faculty shows are at the whim of the director of the Museum: this year we came rather close to not having one.

This situation is obviously wrong and needs correcting. The work of the faculty and students (graduate and undergraduate alike) is what this school is all about. Said work must and should be made readily visible for their collective perusal. And since this is a design school, such exhibitions should be the center of the school, spiritually, if not physically. Granted, TAB is a yearly blast, but the public doesn't see TAB, nor do they go to it. They will, however, see the work of all of us.

RISD needs permanent faculty exhibition space, AND permanent student exhibition space, independent of anybody.

TWO, the fact that only 10% of the Trustees are involved in the arts and that 35% are represented outside the community speaks sadly of the involvment of the Trustees with the School of Design. Statistics such as these may be cause for a limited understanding of President Bush-Brown's resignation. The Trustees did not think that Bush-Brown's proposals were "realistic." If so, and few of them are involved in our reason for existance, then it is no wonder that they should reach this conclusion, making their positions untenable.

Gerald Delmonte

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## UNRECOGNIZABLE?

*(This was written by the RISD Com. to End the War in Viet Nam. It does not necessarily represent the views of BP or its staff.)*

Last fall, we, the Rhode Island School of Design Committee to End the War in Viet-Nam (R.I.S.D., C.E.W.V.), presented our constitution to the Student Council. The constitution was not accepted, there by formally excluding our use of school funds and facilities. However, the next day a representative of the school administration said that despite the student Councils action, the R.I.S.D. C.E.W.V. could use school facilities. But we were to follow different procedures then other clubs. We functioned in this manner for a year and a half and have had several speakers, films, and have provided literature in the library. While we have been able to exist, we have found the procedures set up for us — restrictive. More important, we feel that we should have the right to function as any other club at R.I.S.D. We should not be penalized for our point of view. Should not R.I.S.D. facilitate the activities of its students and a diversity of opinion be allowed within the school? Should not all clubs at R.I.S.D. follow the same procedures and have the same rights and privileges? It seems ironic that the administration allowed us to function nominally and in doing so over-stepped the vote of the student council.

Therefore, on Wednesday, February 28, the RISD CEWV again presented our constitution to the student council. Again we were denied recognition.

Now we ask that the student body support our demand for recognition by the council.

RISD CEWV


# BROWN SPRING WEEKEND

(NOT JUST ANOTHER "BROWN BLANKET PARTY")

## APRIL 26, 27, 28

**FRIDAY**

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FERLINGHETTI

FLIP WILSON

AND

EXTRA ATTRACTIONS

THROUGHOUT THE DAY

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JAMES BROWN

AND

THE FABULOUS FLAMES

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DIZZY GILLESPIE

AND

OLD-TIME MOVIES

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THROUGH THE WEEKEND

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12:00 — 2:00 WEEKDAYS

# TISSOT — A Retrospective Exhibition

The Tissot show is probably one of the most interesting and important exhibitions that the RISD Museum of Art has had or will have this year; at least, to my jaded taste. It took ten years from the institution of the idea for this exhibit, by John Mason, until its realization under the present director of the museum, Daniel Robbins. And it is a fantastic opportunity to acquaint yourselves with a new trend of appreciation; for as Beardsley who mocked the morals of a hypocritical Victorian society with his erotic drawings, has a new found flavor for the contemporary palate, so it is with Tissot.

Historically, Tissot was not one of the greats, yet he bordered on the great, not for the reasons of draftsmanship or quality of execution, but in the psychological effect that one sees in his art. His great admiration for the social life that he encountered both in France and England and which took up a large proportion of his paintings is evident, yet as he was always on the outside, one finds the impression of his alienation also in evidence. The best example of the alienation would probably be shown in "Le Cercle de la rue Royale." The scene is in a posh country club with men relaxing. The men are all rich aristocrats with the exception of one, a Mr. Haas. Haas was an outstanding dandy and a Jew. In the painting he is left standing in the doorway and is some what alienated from the group in the emotion one gets from the handling of his portrait in relation to the psychological mood of the other subjects. The tinges of contempt are also shown by the cigar butts and paper strewn on the floor before the feet of these great men which illustrates Tissot's mixed feelings for that society. He was torn between his admiration for and alienation from that society.

Another large portion of his art work deals with "La Femme a Paris," a direct result of his tragic relationship with his mistress, Mrs. Newton. I say tragic because of the feelings of alienation, the almost horrific disturbances of his juxtaposition of color, and an erotic sense that come from the paintings subsequent to her death. The only way I can compare the feeling that comes from these paintings is to suggest that it is very close to the emotion that Garbo exhibited in the film *Anna Karenina*. Her alienation from her society, way of life, and husband; and her strong feeling for her child in the light of her illicit affair send her to her death, a suicide. As Garbo held me in her whorled and twisted predicament with the sheer tension of her emotions, Tissot's paintings instill fear, horror and empathy for the almost erotic sense of beauty in the faces of the women that he painted.

While Tissot painted much in the same way that Degas did and the construction similarity is quickly apparent, the mood or feeling is definitely Tissot perhaps because of his oriental influence, his feeling for the mystical, or his tension of trouble psychology. However I see it, it's an experience that few will get and is not to be missed.

Bruce Klockars

# FOLK CONCERT IN MEM

WHAT's happening? Ask this often? The answer is it is happening Tuesday night March 5; that's tomorrow if you are an ardent Blockprint reader and read your favorite chickenheart's letters first thing Monday morning. If you don't get to Blockprint till Tuesday, it's tonight. In case your Bags got you down, and you don't read this till Wednesday, you might as well stay in your bag cause you missed the folk concert in Memorial Hall Tuesday night. None of your friends went either or they would have told you about it — if they were your friends.

For the wonderful people that do read BP on Monday or Tuesday, YOU have not missed the concert, so grab that body you've been hanging with (if it will still speak to you after TAB) and drag it off to Mem. around 7:30 and blow your poor kork ridden minds to the sounds of Lorinda Stork, Jay Bolotin, Chris Mathewson, Bill Brown and a few others. That's right baby, you've heard of and maybe even seen their acts.

For anyone who still isn't convinced where it's happening, there is no admission charge, FREE, except for a collection taken up at the end to compensate the performers. You would not believe who is sponsoring this so I won't bother to tell you; if you ever find out thank them for me too.

Any other performers who would like to play, contact me at BP — or just show up Tuesday night.

Gerald Nyron

# "GET THAT THING . . .

*(Continued from page 4)*

"Can you just SEE him galloping across a daisy-meadow screaming at the top of his lungs . . . " "Sure he's on a vegetarian kick now, isn't he?" Dino is warming up, sticks flying Rat-tat-tat-tat-tat.

Now dressed, hairsprayed, beaded and bedecked, the Rascals are ready to meet their public. Groups of individual well-wishers are admitted sporadically to do what they came to do and leave: "Hey Eddie! Guess who's here? The bird-lady from California!" "But baby, you gotta understand my position!" "Transplanted hearts, kidneys, what's coming next? My pipe — my pipe! WHERE'S MY PIPE!?" "What time's it? Oh wow!" "OKAY, everybody OUT!" The black - and -white group is again against the wall. The Rascals have burst onto the stage. The spots are up. The screams reach ear-piercing level. "Do you feel it?" "Yes, you know I do." "Look, if you want to avoid the traffic jam . . . " "Take my advise, get the hell out then. The cops'll help you out." "Cute" is halfway through. It is time. A peek out into the corridor, a nod, then: "Okay, now RUN! !" Fans are lined up behind a phalanx of arm-in-arm riot cops. Black-and-white frantically barrel-ass for the side exit. A cop throws open the door: "There're four of 'em. Here they come: One, Two, Three, Four. Okay, now SHUT it! Fast!" "It's all in a day's work for those guys. I wouldn't want that job." "Who, the Rascals?" "No, the cops." "When do you have to get that car back?" "Seeing a lovely face, so beautifully wrapped in lace . . . " "What are you, nuts?"

RUBIN

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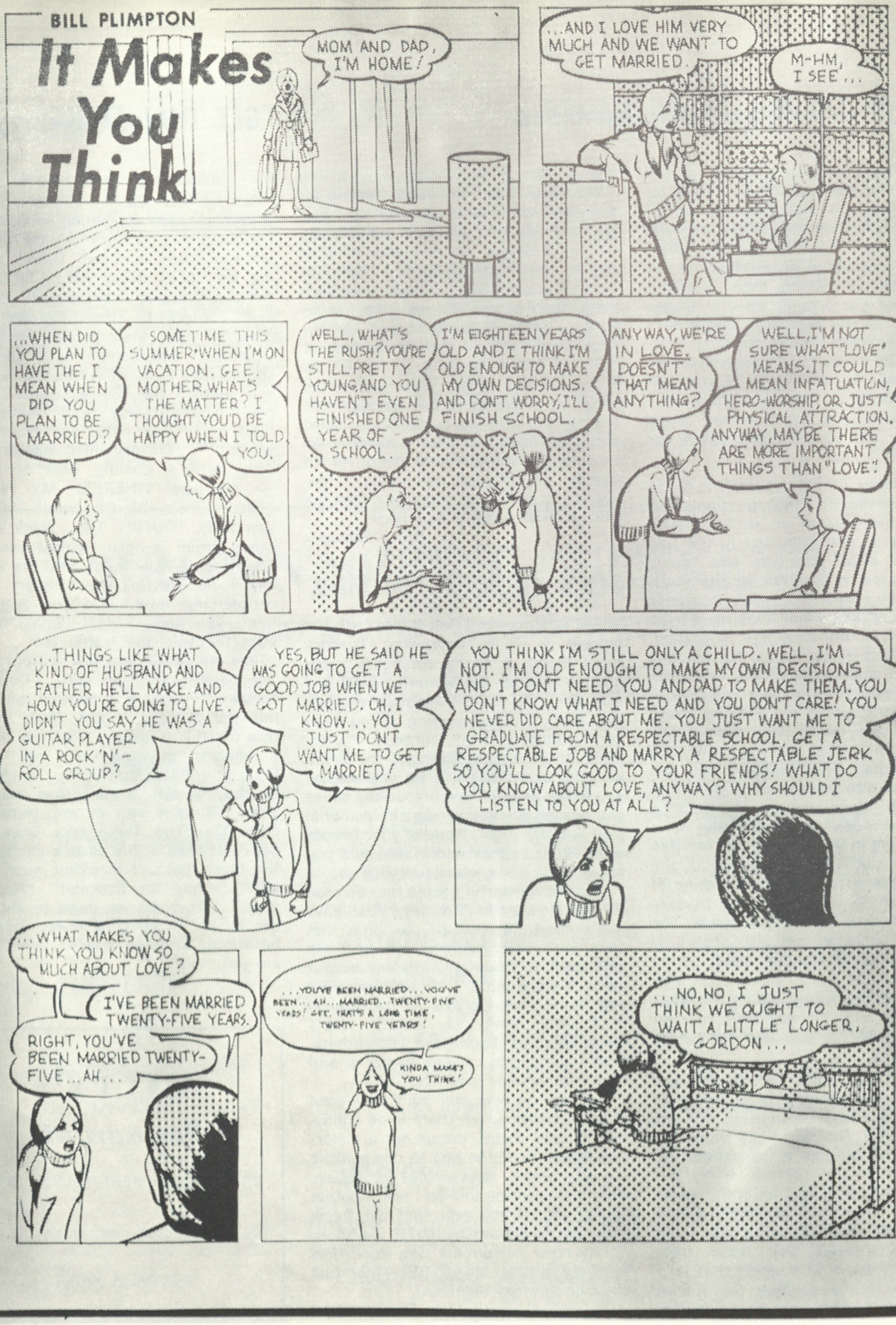
BILL PLIMPTON

# It Makes You Think


MOM AND DAD, I'M HOME!
...AND I LOVE HIM VERY MUCH AND WE WANT TO GET MARRIED.
M-HM, I SEE...
...WHEN DID YOU PLAN TO HAVE THE, I MEAN WHEN DID YOU PLAN TO BE MARRIED?
SOMETIME THIS SUMMER WHEN I'M ON VACATION. GEE, MOTHER, WHAT'S THE MATTER? I THOUGHT YOU'D BE HAPPY WHEN I TOLD YOU.
WELL, WHAT'S THE RUSH? YOU'RE STILL PRETTY YOUNG, AND YOU HAVEN'T EVEN FINISHED ONE YEAR OF SCHOOL.
I'M EIGHTEEN YEARS OLD AND I THINK I'M OLD ENOUGH TO MAKE MY OWN DECISIONS. AND DON'T WORRY, I'LL FINISH SCHOOL.
ANYWAY, WE'RE IN LOVE. DOESN'T THAT MEAN ANYTHING?
WELL, I'M NOT SURE WHAT "LOVE" MEANS. IT COULD MEAN INFATUATION, HERO-WORSHIP, OR JUST PHYSICAL ATTRACTION. ANYWAY, MAYBE THERE ARE MORE IMPORTANT THINGS THAN "LOVE."
...THINGS LIKE WHAT KIND OF HUSBAND AND FATHER HE'LL MAKE. AND HOW YOU'RE GOING TO LIVE. DIDN'T YOU SAY HE WAS A GUITAR PLAYER IN A ROCK 'N' ROLL GROUP?
YES, BUT HE SAID HE WAS GOING TO GET A GOOD JOB WHEN WE GOT MARRIED. OH, I KNOW... YOU JUST DON'T WANT ME TO GET MARRIED!
YOU THINK I'M STILL ONLY A CHILD. WELL, I'M NOT. I'M OLD ENOUGH TO MAKE MY OWN DECISIONS AND I DON'T NEED YOU AND DAD TO MAKE THEM. YOU DON'T KNOW WHAT I NEED AND YOU DON'T CARE! YOU NEVER DID CARE ABOUT ME. YOU JUST WANT ME TO GRADUATE FROM A RESPECTABLE SCHOOL, GET A RESPECTABLE JOB AND MARRY A RESPECTABLE JERK SO YOU'LL LOOK GOOD TO YOUR FRIENDS! WHAT DO YOU KNOW ABOUT LOVE, ANYWAY? WHY SHOULD I LISTEN TO YOU AT ALL?
...WHAT MAKES YOU THINK YOU KNOW SO MUCH ABOUT LOVE?
I'VE BEEN MARRIED TWENTY-FIVE YEARS.
RIGHT, YOU'VE BEEN MARRIED TWENTY-FIVE... AH...
...YOU'VE BEEN MARRIED... YOU'VE BEEN... AH... MARRIED... TWENTY-FIVE YEARS! GEE, THAT'S A LONG TIME, TWENTY-FIVE YEARS!
KINDA MAKES YOU THINK!
...NO, NO, I JUST THINK WE OUGHT TO WAIT A LITTLE LONGER, GORDON...

## STUDENT COUNCIL

The student council held a meeting last Wednesday, being called to order at 7:45 p.m. by Student Council president Aki Tara. It was announced that the AS is sponsoring a weekend on March 29-30. Mr. Allen of the SAO delivered the balance sheet for TAB, indicating that it was over $3600.00 in the red.

Steven Lindblom gave a report on the elections committee, to the effect that class officers will continue to be abolished, the concensus being that the various clubs and departments provide adequate representation for upperclassmen. Freshmen will have a representative on the Student Council, and there will be an amendment to the Constitution asking provisions for permanent elections of such representatives. It was decided to hold a meeting on March 5 to further discuss the working relationship between the Council, the Publications Committee, and Blockprint.

It was voted to reject the guidelines set down by Dean Reutlinger for dances at RISD on the grounds that it is the function of the Student Council to rule on such matters. A chairman of a committee was appointed to discuss any changes with Dean Reutlinger prior to approval by the Student Council. For the second consecutive year it was voted to deny Student Council recognition to the RISD Committee to End the War in Viet Nam. A vote on the Sailing Club appropriations was put off until the monetary situation could be analyzed. After further minor discussion, the meeting was adjourned.

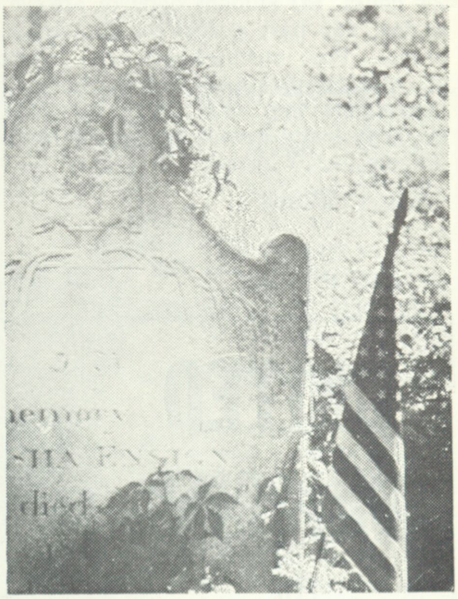
## ALIVE AND AT RISD: RESOLUTION

Whereas, we the students of Rhode Island School of Design, in order to exercise carefully the powers delegated to us by the college, and realizing the vital importance of extracurricular activities in developing a sense of responsibility and social competence in preparation for capable citizenship, and aware of the need for the effective organization and democratic control of such activities, established the Rhode Island School Design Student Association;

Whereas, the purpose of this organization is to regulate coordinate, and expedite all extracurricular student affairs in cooperation with the college administration as represented by the Director of the Student Association;
and Whereas, undue restrictions, infringing upon the duties, undermining its structure, and jeopardizing its future as a competently-functioning controling body, and detrimental to the future success of future dances held at RISD; have, in a manner inconsistent with the purposes of, and powers delegated to the Student Association, been dictated by the Office of the Dean of Students;

Be it resolved that, we the Student Association governing body reject the restrictions as stated in the letter reprinted in BLOCKPRINT, February 26, 1968, until such a time that the restrictions seem in the view of the governing body of the Student Association necessary for the continued existence of Rhode Island Schools of Design dances, and at which time dance restrictions be initiated by the Student Association in ccoperation with the administration as represented by the Director of the Student Association.
Submitted February 28, 1968
Voted upon: PASSED
This resolution was passed by your student council — THEY ARE NOT DEAD!

Thank you —
Gerald Nyron



ANNOUNCEMENT — Sunday March 10, Sayles hall, Brown University Orchestra Concert. Mozart; Symphony No. 32 in G; Ives: Symphony No. 3; Brahms: Violin Concerto in D.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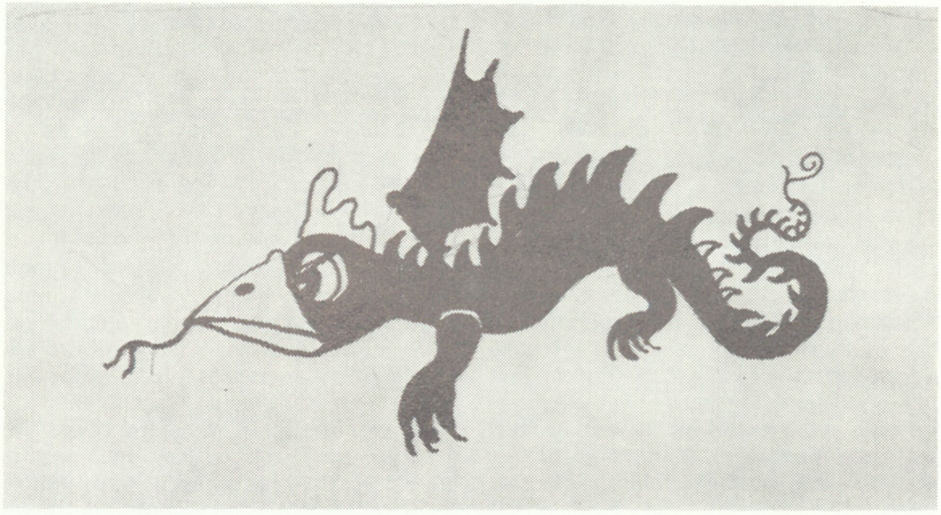
## DEAR CHICKENHEARTS

Dear student body of the people on the hill, you get one black dragon! If you don't happen to know already the sign of the black dragon is an ancient oriental sign. If a poor soul gets one black dragon he has a warning upon him from the mysterious powers that kill. If the poor soul gets another black dragon he is in trouble thicker. BUT if the same cursed being gets a third black dragon he might as well give up in despair for then death lurks within the next 24 hours. SO student body of are.eye. es.dee. You have gotten the first black dragon. Poor chickenhearts sits lonely at night awaiting your letters but none have come this week. Ha! I threaten you with death! Beware the second black dragon lest I receive no letters next week.

LOVE
Chickenhearts
Box 458

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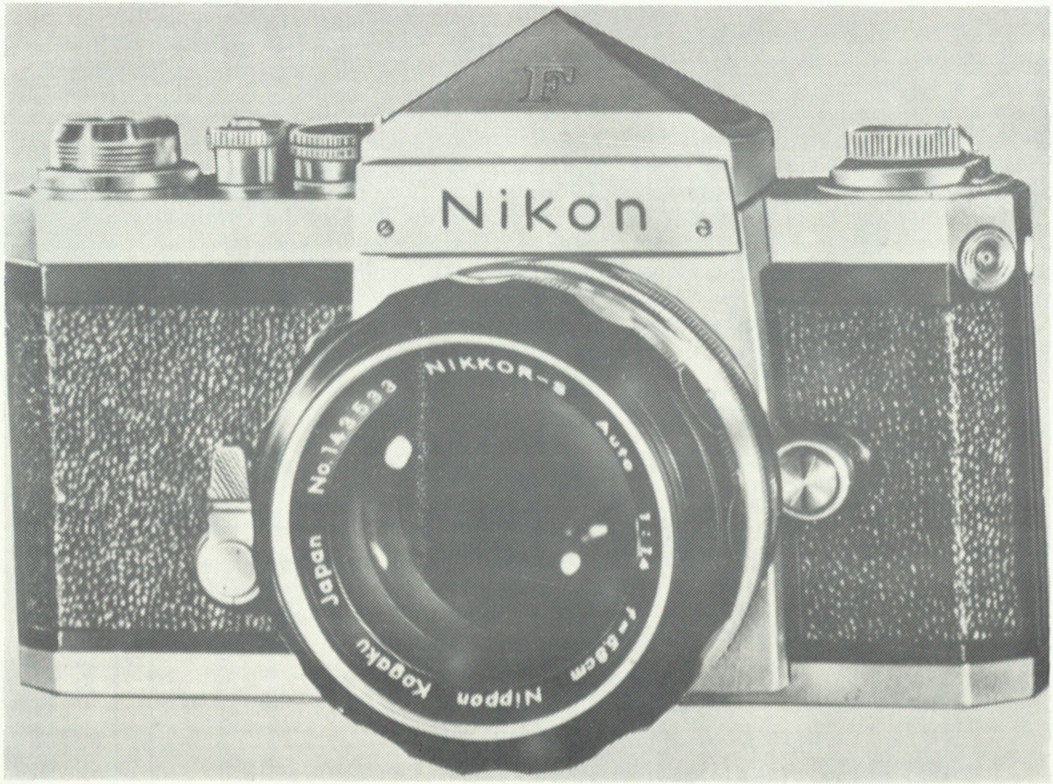


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# CALENDAR

Tuesday, March 5—

12:30 p.m. Gym Dance class
1:00 p.m. Student Lg. Tape forum
3:00 p.m. 432 Sound Workshop
7:00 p.m. Mem Hall Folk Sing sponsored by the Newman Club
9:00 p.m. Tennis Club Tennis sign up at SAO

Wednesday, March 6—

3:00 p.m. Upper Refectory R.I. Art teachers Ass'n Panel Discussion on Art & coffee hour
6:30 p.m. 430 Motor Cycle club mtg.
7:00 p.m. 432 Mtg. of Peace in Vietnam Comm.
5:00 p.m. Gym Wrestling Practice

Thursday, March 7—

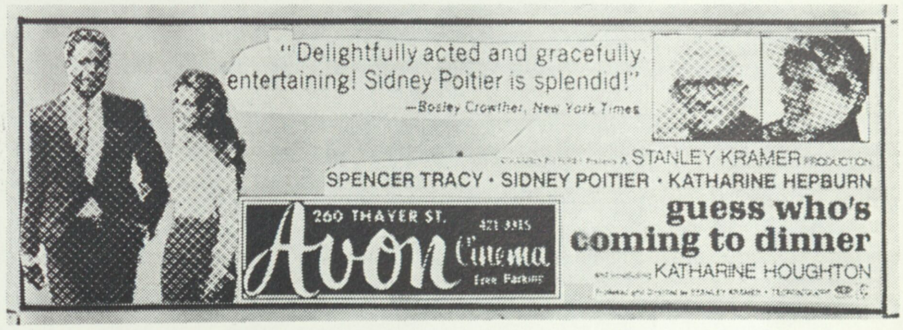
12:00 p.m. Gym Dance Class
1:00 p.m. Student Lounge Tape Forum
6:00 p.m. Boys Club Swimming
7:00 p.m. Mem Hall Film "The Servant"

Friday, March 8—

3:00 p.m. Mem Hall Mtg. of Jr. Alliance Francaise
5:00 p.m. Tennis Club Tennis — Sign at SAO Saturday March 9
8:30 p.m. Meehan Audit. Hockey vs. Attleboro Rockets

Sunday, March 10—

2:30 p.m. Mem Hall Museum Film "Young Cassidy"
7:00 p.m. Upper Refectory Catholic Mass
7:00 p.m. Hockey vs. R.I. Jr. Coll.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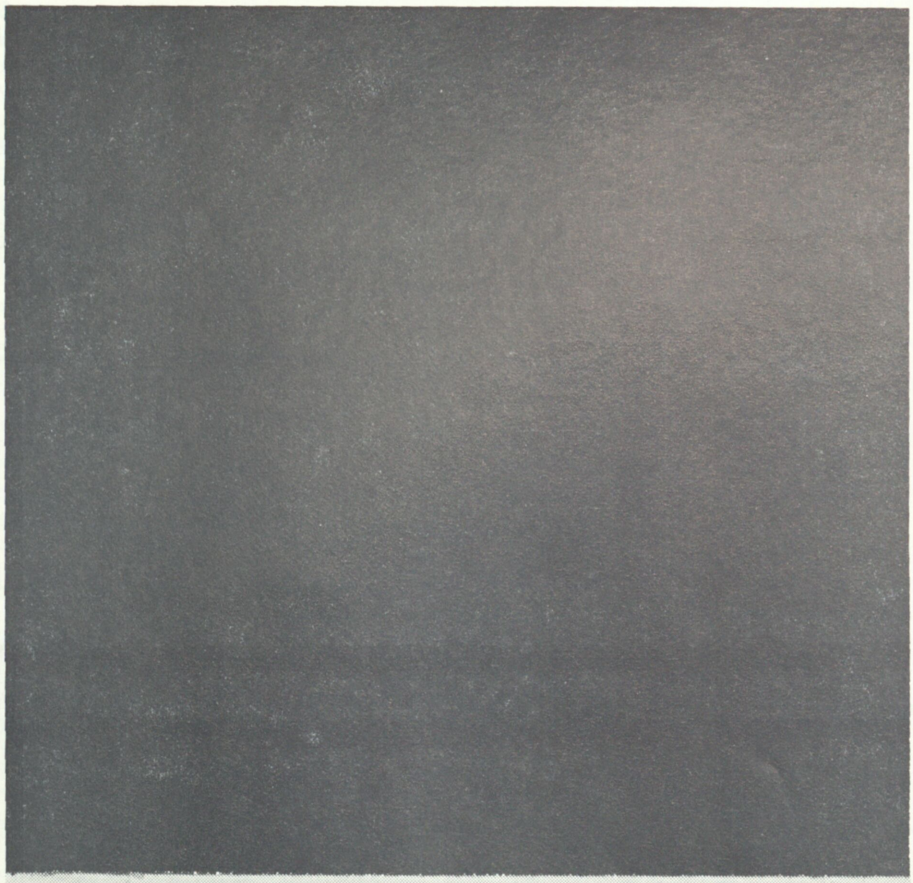

Consider your relationship to a half-acre. You might know what to expect if you had experienced something like it. However, we have something in mind; you walk, run, climb, slide through it. It's yours-after spring vacation.

ORMAL

B. 23 9:00 P.M.
LTMORE HOTEL

T ONE

CONCERT

SUNDAY FEB. 25 2:00 P.M.
METCALF REFECTORY
$3.00

ADMIT ONE

TAB

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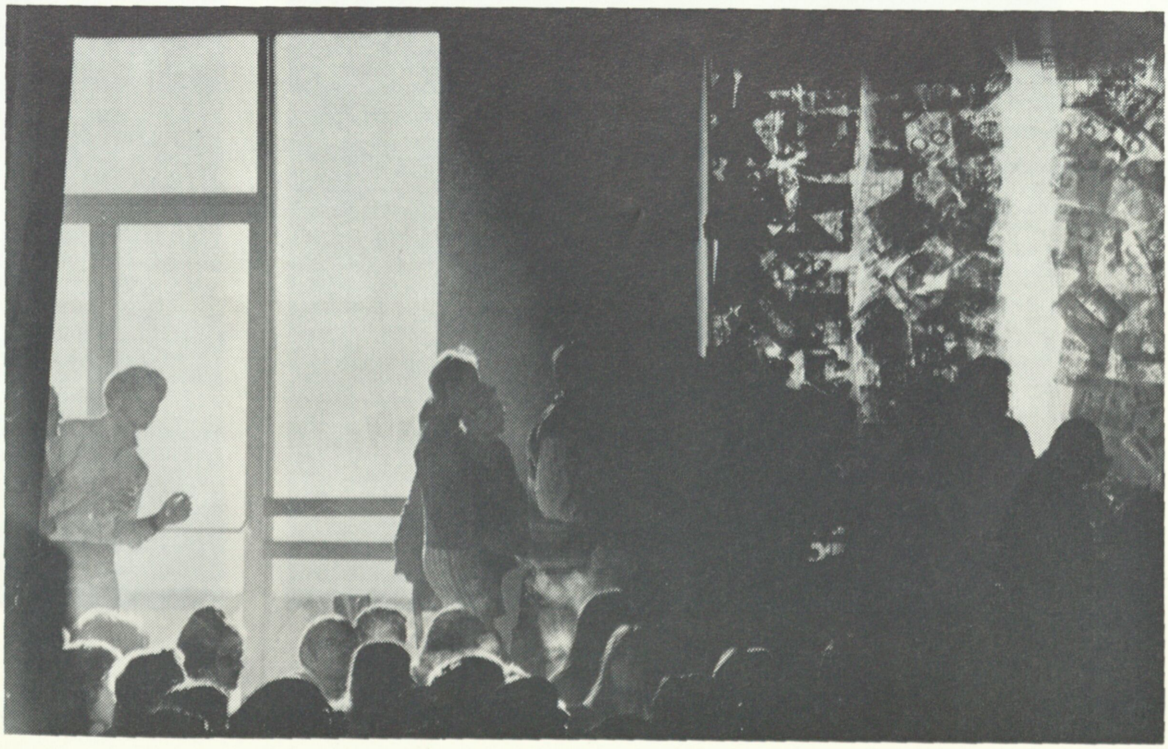

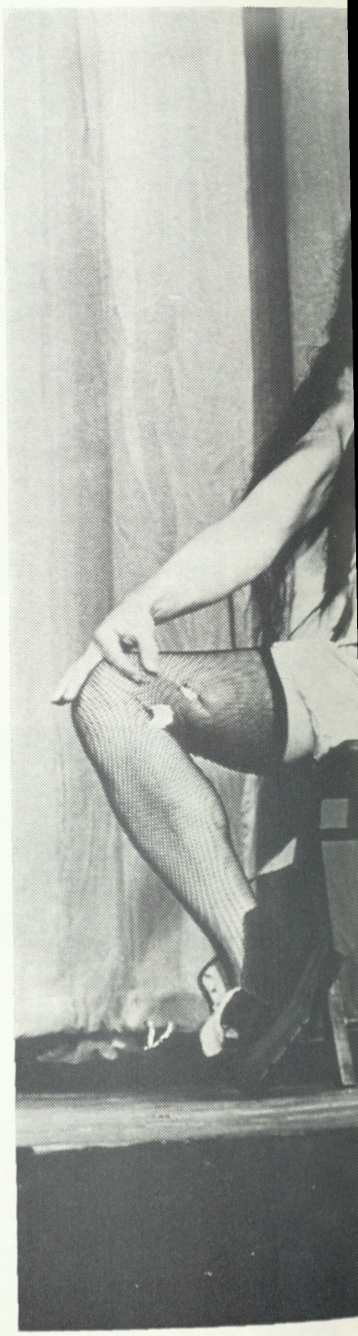

TAKE-A-BREAK — 1968 — BLOCKPRINT

TARABORELLI, WINDHORST, SHEERAN, MAYNARD

TAB

FORMAL

SATURDAY FEB. 24 9:00 P.M.
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FORMAL

SATURDAY FEB. 24 9:00 P.M.
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